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Comino = cummin seed.

Sin darle un comino por Jacinto.

Valdes: *op. cit.*, p. 212.

Dedo = finger.

No estoy de creerte un dedo.

Lope de Vega: *El Molino*, act i, sc. 14.

Demonio = devil.

Nosotros tenemos unos vecinos que no valen un demonio.

Padre Isla: *Gil Blas*, iii, 1.

Meaja = $\frac{1}{2}$ of maravedí.

"(Dezit le que) non le mejorarle valia de una meaja."

Poema de Fernán González,

ed. Marden, p. 42.

Miaja = crumb.

Sí, dije yo sin recordar miaja.

Pardo Bazán: *op. cit.*, p. 122.

Papel de fumar = a cigarette paper.

Ese pillo de Pimentó, que no vale ni un papel de fumar.

Blasco Ibáñez: *Arroz y Tartana*, p. 56.

Pepino = cucumber.

Vd. no valía un pepino para aguacil.

Padre Isla: *op. cit.*, ii, 4.

Pitoche = pipe, whistle.

Un pagaré firmado por tí no vale un pitoche.

Valera: *Juanita la Larga*, p. 231.

Pizca = mite.

No exagero pizca.

Pardo Bazán: *Una Cristiana*, p. 198.

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ON A NOTE TO *Hous of Fame*, 358.

To the Editors of *Mod. Lang. Notes*.

SIRS:—A year ago in the *M. L. N.*, Dr. William A. Nitze pointed out that Dr. Oskar Sommer's "unknown manuscript" of the *Prose Perceval* had already been used and discussed by the learned world. It would seem that Dr. Sommer's acquaintance with the literature of medieval Latin productions is just as extended and accurate as with Old-French literature.

Fourteen elegiac verses are cited at the end of Caxton's *The Recuyell of the Historyes of Troye* (ed. Sommer, 703). Sommer notes (lxxxvii) that "These Latin verses, with some slight variations, occur as 'Versus Magistri Hildeberti,' in ms. Cleopatra, A viii. ff. 56-58; without an author's name in mss. Royal 13 A. iv, ff. 22-23; Vespasian, B. xiv, f. 18, and Harley, 3202, ff. 114-115. Leyser wrongly inscribes them to Hildebert. . . . The poem is identical, as far as 153 lines are concerned, with the 'Ilias' in two

books of Simon Chèvre d'Or. Compare H. Dunger, *Die Sage vom Trojanischen (sic) Kriege*, Leipzig, 1869, 8vo., pp. 22-3, and *Histoire littéraire de France*, xii, p. 487, etc."

The poem in 90 verses, written in rimed leonine elegiacs, "Pergama flere volo," is extant in numerous manuscripts and has been published six times, of which the most recent and best edition is that of Hauréau in the *Notices et extraits des manuscrits*, xxviii, 2, 438 (1878). Hauréau showed that there was the best of evidence to regard Hildebert as the author (l. c. 441 ff.; cf. xxix, 2, 238), and this view has been accepted as correct (cf. Meyer v. Speyer, *Nachrichten der Gesellschaft der Wissens. zu Göttingen*, 1907, 144-145). The fourteen lines printed by Caxton represent vv. 1-2, 89-90, 31-38, 29-30, 27-30, of Hauréau's edition. The poem was not printed by Leyser, and there is not a verse of it identical with the poem of Simon, ascribed to Hildebert; so that the references to Dunger and to the *Hist. litt.* are quite superfluous. Sommer could have found more accurate information in Ward's descriptions (*Catalogue of Romance*, i, 27-29, 30-31, 32, and cf. 34) of the mss. he cites. Ward, himself, led astray by two of the mss., makes an anonymous poem, "Viribus arte, minis," one with Hildebert's poem, which, however, he does not identify with the poem of Simon, which is only found in one of the manuscripts cited by Sommer.

Sommer's misinformation has confused at least one of his readers. Skeat in a supplementary note on *Hous of Fame*, 358-359:

"Lo, right as she hath doon, now she
Wol do eftsones, hardily"

noted that the pentameter;

"Cras poterunt fieri, turpia sicut heri,"

cited as a comment in mss. F and B, was the tenth line of those quoted by Caxton, but he had failed to find it in Leyser's collection as denoted by Sommer (*Works of Chaucer*, vi, 405). The verse in question is v. 36 in Hauréau's edition of the poem, or v. 38 in that of Du Ménil (*Poésies latines antérieures au douzième siècle*, 311). The English couplet is a free translation of the Latin verse; and the manuscript note on its source seems to be as authoritative as in other cases (cf. e. g., *H. of F.*, 350, 367). It is interesting to know that the English poet was acquainted with this short poem on the "matière de Troie," as well as with the more important works of Benoît de Sainte-More, and Guido delle Colonne.

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